



"Golden Age", *Literary Digest*, 1930

# Salmagundi Club

*presents*

**H. WILLARD ORTLIP**

**1886-1964**

*in a*

## **Retrospective Exhibition**

**MONDAY, APRIL 2nd, 1979 thru SATURDAY, APRIL 14th, 1979**

**Gallery Tour with Paul D. Ortlip  
Wednesday, April 4th, 8:30 P.M. to 10:00 P.M.**



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*If attending this Special Event, Bar and Dining Room facilities are available  
 to Guests on a cash basis. Dining Room open 6 to 8 P.M.*

*America's Oldest Professional Art Club • Now In Its 109th Year!*

**Salmagundi Club, 47 Fifth Avenue, New York, N.Y. 10003**

## HENRY WILLARD ORTLIP 1886-1964

For 8 years, from age 16 in 1902, H. Willard Ortlip, a sensitive, spiritual young man, studied under William Merritt Chase, Sargeant Kendall, Hugh Breckenridge and Henry McCarter (his uncle) at The Pennsylvania Academy of Fine Arts in Philadelphia. He acquired two Cresson European Traveling Scholarships plus a coveted prize of money, enabling him to spend two study trips abroad. The influence of his most outstanding instructor, W. M. Chase, can be seen even in his brush strokes on some of the paintings.

In 1910 he married fellow art-student and scholarship winner, Aimee Eschner of Philadelphia. Together they set up a studio in Philadelphia's Independence Square. Willard immediately earned a reputation as a society painter. Among his early clientele, Roland S. Morris, Mrs. Craig Biddle, Mr. and Mrs. Hartman Kuhn, William Baker Whelan and W. W. Curtin.

Subsequently the Ortlips moved to a small country farmhouse where he painted little character sketches of neighboring farmers' children, which were accepted for cover pictures on *Collier's* and *Woman's Magazine*. They moved to New York City and a Greenwich Village Studio, where he painted more spiritual and historic subjects, used by the *Literary Digest* and the *Christian Herald*.

To satisfy the needs of a growing family, the Ortlips moved to the Palisades at Fort Lee, N.J., where he continued as a free lance painter, working on murals, decorations and again, mostly portraits. Later, they both accepted positions on the faculty of Houghton College, a small church-related school in Western New York, where they and two of their daughters did much to build the art department.

A typical newspaper comment in the *New York Herald Tribune* was, ". . . in mother and children and in other groups, Mr. Ortlip catches skillfully the spirit of vivacity and movement in his subjects. . . however, his portrait of Ensel Baloussoff is much stronger, representing the subject with his cello and showing that the artist at his best is capable of a really vitalized type of characterization."

Among his memberships in art societies were the Allied Artists of America, the National Society of Mural Painters and the Salmagundi Club.



It is with pride and pleasure that the Salmagundi Club presents this Retrospective Exhibition of one of America's most eminent illustrators, H. Willard Ortlip. It will include more than 100 works — original water-colors and canvases as well as reproductions and photographs — recreating and recalling an exciting era in the world of art . . . a time when leading magazines had covers illustrated by America's finest artists — stories and features illustrated with the greatest imagination . . . It presented a challenge indeed to artists of the time — an era that hopefully will return to inspire young artists of today to greater attainments. These works represent the whole feeling of the 1920s . . . subject matter covers the full gamut, from ethereal religious subjects, through themes with children to robust boxers. This display will be recognized for its aesthetic value as well as its educational impact.

*Raymond R. Goldberg*  
President, Salmagundi Club

### **Acknowledgements**

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Mr. Ralph Carrara, Mr. Louis Cole, Ruth O. Gibson, Mr. George Gray, Mr. Joseph Hand, Mr. Henry Hoebel, Col. Sandy Lerner, Mrs. Kingsley Noble, Mr. L. Willard Ortlip, Rev. Henry Ortlip, Mr. Stephen J. Ortlip, Dr. Stephen W. Paine, Mrs. Wm. E. Reinhardt, Aileen O. Shea, Marjorie O. Stockin.

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